RALPH STANTON

An exhibition to commemorate the donations of books
by the late Ralph Stanton (1923–2010)

Cover: Lusitania enthroned and flanked by faith and fortitude, dominating the globe.

Frontispiece to Manuel de Faria e Sousa, *Historia del reyno de Portugal.* Antwerp, 1730.

RB 292004

IN MEMORIAM

RALPH STANTON

An exhibition to commemorate the donations of books
by the late Ralph Stanton (1923–2010)
to the University of Toronto Library

THOMAS FISHER RARE BOOK LIBRARY
UNIVERSITY OF TORONTO
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Thomas Fisher Rare Book Library
In memoriam Ralph Stanton.

A catalogue of an exhibition held at the Thomas Fisher Rare Book Library, University of Toronto July 11 to Sept. 16, 2011 to commemorate the donations of books by the late Ralph Stanton (1923-2010) to the University of Toronto Library. Text by Philip Oldfield, Luba Frastacky, Pearce Carefoote. Includes bibliographical references.
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INTRODUCTION

Ralph Gordon Stanton was a remarkable man. Judged on his academic achievements alone, he has earned a prominent place in the annals of Canadian academic life. His leading role in the founding of the University of Waterloo, and in establishing the university's Mathematics Department, from which grew the universally renowned Department of Computer Science, are eloquently described by Peter Ponzo in his obituary notice of Ralph Stanton, which is reproduced in this catalogue.

But today we commemorate another aspect of Ralph Stanton's many activities, namely his book collecting, and the impact this has had on the collections of the University of Toronto Libraries. Without question, in terms of quantity of books, Ralph has been the most prolific donor to the University Library in its recent history. Beginning with his first donation, a two-volume set of the 1587 edition of Holinshed's *Chronicles* in 1986, hundreds of volumes have been arriving annually from Winnipeg right up to the time of his passing in 2010. The first major donation, in 1988, was his collection of Portuguese history and literature, of which he was intensely proud, regarding it as the jewel in the crown of his collection. It took three members of the Fisher Library's staff three days to pack this material and to make arrangements for it to be shipped to Toronto. Each year more and more books arrived, removed from two houses in Winnipeg, and two in Pembina, North Dakota. Over the years, several thousand volumes have made their way to the University of Toronto, substantially enriching the holdings of the libraries. The Fisher Library in particular has benefited from this rich bounty.

Ralph also had a direct link to another great benefactor of the University Library, Milton Buchanan (1878–1952), who became a lecturer in the Department of Italian and Spanish in 1906. By 1917 he had become chair, a position he retained until his retirement in 1946. Stanton learned Portuguese from Buchanan who also arranged for him to spend a year in Rio de Janeiro studying at the University in 1945–1946. Not surprisingly, thirty-seven boxes of books accompanied him back to Toronto. His interests in European literature and history continued through his friendship with

Maurice Ettinghausen and other European booksellers and the steady stream of books and a few manuscripts continued to flow into the Fisher Library.

It would be difficult to describe Ralph as a connoisseur, as condition was not as important to him as possession of a copy of an important text. But he was certainly a bibliophile, intimately acquainted with the books in his library, as attested by his sometimes idiosyncratic notes, printed on slips of yellow and blue paper, which he inserted into each volume of his donations, describing the significance of the book in question, along with its provenance and other points of interest.

This exhibition was planned several years ago, when Ralph was still with us. The intention was to bring him to Toronto in order to acknowledge and celebrate the significance that his most generous donations have meant to the library. Sadly Ralph passed away on 21 April 2010, and we were therefore denied the opportunity of expressing our heartfelt gratitude to him in person.

The compilation of this catalogue is the work of three members of the Fisher Library staff. Philip Oldfield has selected and described the works on Portugal, many of which were displayed in an exhibition held at the Fisher Library in 1989, at which Ralph Stanton was guest of honour. Pearce Carefoote is responsible for the selection and description of incunables, and early printed books. The cases containing books of French drama, as well as the manuscripts of Antonio das Chagas, were assembled and described by Luba Frastacky. Professor Randall McLeod wrote the description on Holinshed's *Chronicles*. It is hoped that the items selected will give some idea as to the wide range and depth of Ralph's collecting activities over almost six decades. The Fisher Library would like to thank Peter Ponzo for granting permission to reproduce his obituary of Ralph. Thanks are also due to Ralph's closest friend, Ernie Ruet d'Auteuil, who has taken a keen interest in the creation of this exhibition.

Richard Landon and Philip Oldfield
Thomas Fisher Rare Book Library

IN MEMORIAM

RALPH GORDON STANTON (1923–2010)

Ralph Gordon Stanton passed away quietly on the 21st of April 2010, of cardiac arrest. Ralph always preferred an uncomplicated life, and asked for little more than a few books, his stamp collection, and congenial company. He died as he had lived, modestly and without fanfare. His academic career of sixty-four years was highlighted by many honours and achievements, and he will be remembered by students, colleagues, and friends for his teaching, mentorship and supervisory skills, and for his philanthropic generosity.

Ralph Stanton, Canadian mathematician, teacher, scholar and pioneer in mathematics and computing education, was born in 1923 in Lambeth, Ontario. Eldest of four, he was followed by his sister Elsie, who passed away in 2008. He is survived by a sister Marion, and a brother Frank.

Ralph's impressive *curriculum vitae* speaks for his integrity, patience, perseverance, and loyalty. From the University of Western Ontario (BA with Hons. in Math and Physics, 1944), he then studied at the University of Toronto (MA, PhD, 1945 and 1948), where he taught from 1946 to 1957. In 1957, Ralph moved to Kitchener-Waterloo to work on a planned expansion of Waterloo College, a project that came to include co-op education. A man of exceptional foresight, he realized the potential of such a development at a time when it was belittled by most. The college expansion soon became the fledgling University of Waterloo, now one of the best Canadian universities, and there is no doubt that Ralph's energy and efforts played a significant role in its success.

An outstanding teacher and excellent administrator, Ralph realized the fundamental importance of good teaching. With this in mind, he introduced measures that led to the University's current Centre for Teaching Excellence. As the first Dean of Graduate Studies, Ralph encouraged all departments to develop graduate and research programs, in addition to their undergraduate courses.

Ralph was ahead of his time in recognizing the future importance of computers and computing when he included Computer Science in the Mathematics Department curriculum. An example of his uncanny ability to

attract real talent is illustrated by his recruitment of the brilliant Wesley Graham to develop this area.

One might say that Ralph's most important academic achievement was the creation of a Faculty of Mathematics from what was then a Department of Mathematics. It is still the only faculty of its kind, instrumental in attracting international recognition that Mathematics at Waterloo is proud of today. All of this was achieved in only a decade. Soon Ralph was to leave Waterloo. However, his striking pink ties are still remembered. Indeed, the pink tie became the icon for the Faculty, and hangs with pride on the Mathematics Building on special occasions.

In 1967 Ralph moved to York University to start a Graduate Program in Mathematics. Three years later, in 1970, he joined the new Department of Computer Science at the University of Manitoba, serving as Head; Professor; and, from 1984, as Distinguished Professor. During those years, Ralph strived to build the Computer Science Department with an emphasis on applied computer science.

Ralph's scientific research and contributions spanned areas including algebra, applied statistics, mathematical biology, algorithms and theoretical constructions of covering designs, combinatorial designs, graph theory, graph models of networks, packing designs, and pair-wise balanced designs. A recent search on Mathscinet listed 321 of his publications, only a fraction of his total output.

Ralph was an incredibly productive scientist, remaining mathematically active all of his life. His achievements were recognized by the several honorary degrees he received for his efforts over the years. Notable among these were the following: University of Newcastle (D.Sc., hon. causa, 1979); University of Queensland (D.Sc., hon. causa, 1989); University of Natal (D.Sc., hon. causa, 1997); and University of Waterloo (D.Math, hon. causa, 1997). In 1985 he was awarded the prestigious Killam Prize in Mathematics. A more complete list of his lifetime of awards, prizes, honours and citations would require much more room than we have available for this short biographical sketch.

Ralph Stanton's impact on mathematical education, particularly in the area of computer science, has been substantial. He introduced computing in the classroom at the University of Waterloo in 1960, with co-operative programs in Applied Mathematics and Computer Science. He promoted

the teaching of computing science and mathematics at secondary school levels, serving as editor of two high school mathematical journals, as well as on provincial (Ontario) curriculum committees. He was also actively involved in developing what is now the Canadian Mathematics Competition.

Ralph firmly believed that the future of the world lay with youth, and was always very enthusiastic when he found a student who demonstrated ability in mathematics and research. Like his friend Paul Erdös, Ralph was at his best when collaborating on research, and found fulfillment in guiding bright new researchers in their careers. He was always willing to provide an honest appraisal and sincere flattery, when it came time for promotions and grant applications. He saw it as a duty to do his best to help researchers grow in their chosen areas. For this lost wisdom, he will be missed.

One might describe Ralph as a Renaissance man. His keen interest and demonstrated ability in scientific areas, combined with a broad knowledge of world history, law, philosophy, and literature made him a remarkable conversationalist. He spoke English, French, Portuguese, some Spanish, read a little Russian, Latin and Greek, and got along well enough to lecture in German.

As a young man in 1945 Ralph spent a year in Brazil, returning with both a teaching certificate in Portuguese and a love of Portuguese literature. Over the years he built a superb library, which he donated to the Fisher Rare Book Library at the University of Toronto in 1988, with additional annual donations right up to his passing.

Settling in Winnipeg, Ralph's philanthropic activities focused on three non-profit corporations that he founded and continued to administer until his death. Utilitas Mathematica Publishing started operations in the early 1970s, publishing conference proceedings and research in mathematics and computing. UMPI was followed by the Charles Babbage Research Centre, a registered charitable organization, which promotes conferences and scholarly scientific work.

Ralph's ultimate project was The Institute of Combinatorics and Its Applications. Modelled after the IMA, the ICA focuses more on the area of Designs and Combinatorial Mathematics. Begun in 1990, the ICA is internationally recognized and has a worldwide membership. The Institute offers three annual award medals, at different levels of distinction, recognizing leadership and ongoing research in combinatorics and related areas of mathematics.

A tribute to Ralph's foresight and organizational skill, the ICA, CBRC, and UMPI have all seen remarkable success, and with their continuing operation his dream lives on. An exemplar of dedication, Ralph Stanton will be remembered by many as a pillar of the scientific community, an inspiration, and a dear friend.

Peter Ponzo
April 2010

THE EXHIBITION

The fifty books displayed in this exhibition have been chosen from three of the most prominent areas of the Stanton donations. The first four cases are devoted to the theme of Portuguese history and literature, specifically to the Portuguese epic poem. Case 5 highlights the strength of the collection in seventeenth-century French drama, as demonstrated through the major literary figure of Molière. Case 6 displays six of the two dozen incunables donated by Stanton over the years. Case 7 shows a range of sixteen-century books, most of them produced by the famous presses of the period. Case 8 which contains multiple manuscript copies of an unpublished Spanish poem, demonstrates the wealth and depth of the collection of literary manuscripts in the Stanton collection, and their rich research potential.

The Portuguese Collection

As a promising young student at the University of Toronto, Ralph Stanton first learned Portuguese from the great scholar and bibliophile Milton Buchanan. It was Buchanan who arranged for Ralph to spend a year in Brazil, studying at the University of Rio de Janeiro. During his stay in 1945–1946 Ralph immediately developed a fascination for Brazilian and Portuguese literature, and spent most of his limited funds in acquiring books. Fortunately for Ralph, books were relatively cheap in post-war Brazil, and he succeeded in buying a large number of eighteenth- and nineteenth-century volumes. When it came time to return to Canada, he recalls having to ship back thirty-seven bags of books.

In the years following, Ralph maintained his lively interest in the history and literature of Portugal, and taught courses on these subjects at the University of Toronto, and later at the University of Waterloo. He continued to collect on a modest level, buying an occasional book from Rosenthal's in Oxford, including the monumental twenty-two volume set of Portuguese bio-bibliography by Innocencio da Silva. Another memorable purchase from the same bookseller was a manuscript copy of an unpublished eighteenth-century epic poem entitled *Viriadas*, written by Isaac de Sequeyra Samuda, which is included in this exhibition.

Around the same time as these purchases, Ralph made the acquaintance

of another bibliophile, Dr. Maurice L. Ettinghausen, who was to have an even greater influence on his collecting than Milton Buchanan. Throughout his long career in the book trade, Dr Ettinghausen had created an extensive network of contacts, and in the process had acquired an unrivalled knowledge of Portuguese bibliography. His bibliophilic connections with King Manoel (d. 1935), himself an avid collector, had been of considerable assistance in gaining him access to private libraries throughout Portugal. Ralph's particular interest in the Portuguese epic was fostered by Ettinghausen, who supplied him with a great number of examples. Many copies came from the great library of the Duque de Palmella, which Ettinghausen had acquired many years before.

Portuguese epic poetry forms the most outstanding part of Ralph's collection, which is comparable to the collections of Portuguese literature at the National Library in Lisbon, and the Palha Collection at Harvard. What distinguishes Ralph's collection is the quantity of collateral material on the epic, including historical chronicles of Portugal, and other non-epic writings of the epic poets.

French Drama

If the Portuguese epic is the highlight of Ralph's library, his outstanding collection of French literature, in particular French drama of the seventeenth century, comes a close second. Seventeenth-century theatre in France was dominated by the plays of Molière (1622–1673), Jean Racine (1639–1699), Pierre Corneille (1606–1684) and Thomas Corneille (1625–1709), all of whom are represented in the collection in multiple editions. Other luminaries of the period such as Proper Jolyot de Crébillon (1674–1762), Paul Scarron (1610–1660), Philippe Quinault (1635–1688), Jean-François Regnard (1655–1709), Florent Carton Dancourt (1661–1725), Jean and Galbert de Campistron are also well represented, together with the plays of a host of lesser lights.

Incunables and early printed books

Ralph's interest in early printed books and book history is evident from the incunables and sixteenth-century books in his collection. Over the years he has donated an impressive twenty-four incunables, including the Cologne Chronicle of 1499. The earliest incunable in the exhibition is the 1480–1481

edition of *Summa theologica* of St Antoninus of Florence.

Books produced by the major printers of the sixteenth century are conspicuous. There are several fine copies of books from the first decade of the sixteenth century, which Ralph describes as 'near-incunabula'. There are also several books from the Venetian Aldine Press, from the Leiden and Antwerp presses of the Plantins, and from the Parisian scholar-printers of Simon Colines and Robert Estienne. Lyon imprints of the period are a notable strength, in particular editions produced by Sebastianus and Antonius Gryphius, and the Giuntas. Seventeenth-century books produced in small format by the Dutch presses of the Elzevirs are particularly numerous.

Prince Henrique 'the Navigator'

PORTUGAL IN CHRONICLE AND EPIC

Of the major national literatures of Europe, Portuguese literature is one of the least familiar to the English speaking world. With the notable exception of Camões, few Portuguese writers are known outside their native country. Yet Aubrey Bell's history of Portuguese literature, originally published in 1922, and which remains the major authority on the subject in English, makes the confident claim that the literature of Portugal is the greatest created by any small nation with the exception of Greece.

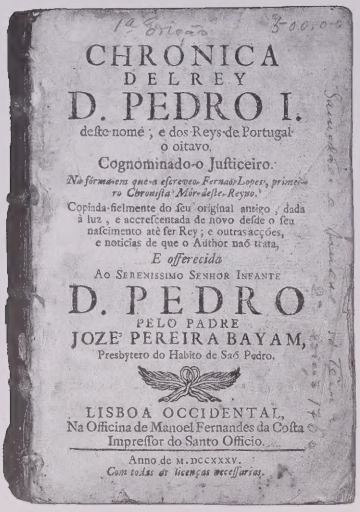
The golden age of Portuguese literature closely parallels the country's greatest achievements in geographic exploration. In 1385 the dynasty of the House of Avis succeeded to the Portuguese throne following victory over the Spaniards at the battle of Aljubarrota. Soon an ambitious venture of geographic expansion and exploration was launched, principally on the initiative of Prince Henrique 'the Navigator' (1394–1460) in the first half of the fifteenth century. This venture reached its climax during the reign of King Manuel I (1469–1521), when in 1497 a small fleet, captained by Vasco da Gama (1460 or 1469–1524), succeeded in sailing around the southern tip of Africa and reaching India. At once Portugal usurped the position of Venice as the leading commercial power in the world, as the sea route to India displaced the overland and Mediterranean routes for trade in precious stones and spices. For a time Portugal ruled the waves, as well as an impres-

sive empire in Africa, Asia, and South America.

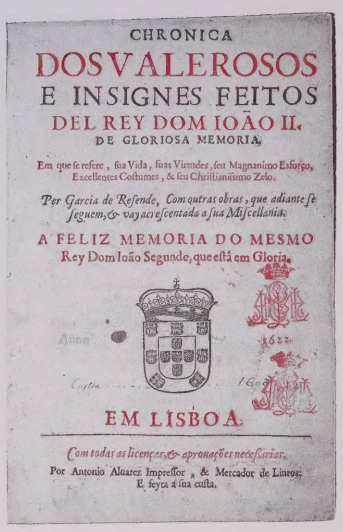
The seeds of decay, however, were already sown in the first flowering of imperial glory. Portugal, a small country, lacked the human and physical resources necessary to subdue and control its extensive overseas possessions. The voyages to distant continents were hazardous and many ships were wrecked with great loss of life and materials. The final catastrophe occurred in 1578 when King Sebastião (1554–1578) led his nation to a disastrous defeat at the hands of the Moors at Alcacer-Kebir in Morocco. Sebastião himself was slain and his army routed. For two years his aged uncle, Cardinal Henrique (1512–1580), controlled Portugal's crumbling fortunes. Henrique was the last monarch of the once great House of Avis, and when he died in 1580, the Portuguese throne was claimed by Felipe II (1527–1598) of Spain, and Portugal became little more than a province of the Spanish Empire. Independence was restored in 1640 under the Duke of Bragança, but the former ardour for empire had exhausted itself on the sands of Morocco, the reefs of southern Africa, and the plains of India.

CASE ONE
CHRONICLES AND HISTORIES

History forms an important backdrop to Portuguese literature, especially to epic poetry, which by its very nature draws on historical and national themes. In this regard Portugal has been well served by its historians, particularly the chroniclers of its golden age. In 1434 King Duarte (r. 1433–1438) established the royal post of *cronista-mor*, whose responsibility was to record for posterity the reigns and deeds of the Portuguese monarchs. Many of the chroniclers served in the Portuguese overseas territories as administrators and archivists. Their writings, compiled mainly from public records, are frequently the only surviving testimony to historical events, the original evidence for which has since been lost. Part historical, part geographical, but constructed as chronological narratives, these records constitute a distinct literary form, similar to that developed in classical antiquity by Livy and Tacitus. Indeed the Portuguese chronicles are probably unsurpassed by those of any other nation, and have contributed considerably to the development of Portuguese prose, as well as having provided the raw material from which the poets created their epics.



CHRONICA
DELREY
D. PEDRO I.
deste nome, e dos Reys de Portugal
o oitavo.
Cognominado o Justiceiro.
Na forma em que a escreveo Fernão Lopes, primeiro Chronista Mór deste Reyno.
Copiada fielmente do seu original antigo, dada á luz, e accrescentada de novo desde o seu nascimento até ser Rey; e outras acções, e noticias de que o Author não trata,
E offerecida
Ao Serenissimo Senhor Infante
D. PEDRO
PELO PADRE
JOZE PEREIRA BAYAM,
Presbytero do Habito de São Pedro.
LISBOA OCCIDENTAL,
Na Officina de Manoel Fernandes da Costa
Impressor do Santo Officio.
Anno de M.DCCXXXV.
Com todas as licenças necessarias.



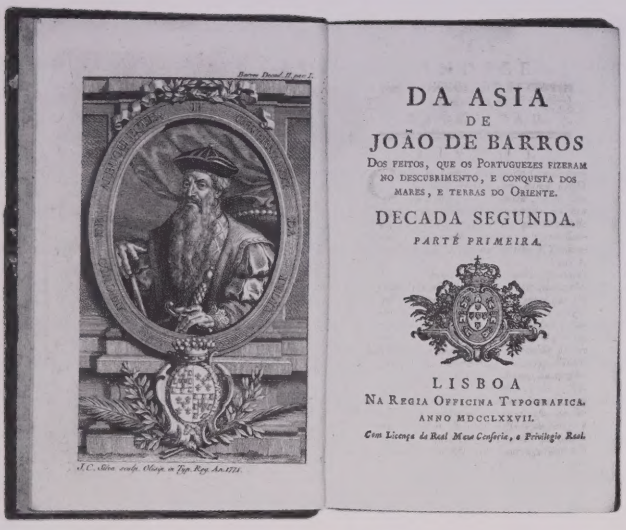
CHRONICA
DOS VALEROSOS
E INSIGNES FEITOS
DEL REY DOM IOÃO II.
DE GLORIOSA MEMORIA,
Em que se refere, sua Vida, suas Virtudes, seu Magnanimo Esforço, Excellentes Costumes, & seu Christianissimo Zelo.
Por Garcia de Resende. Com outras obras, que adiante se seguem, & vay accrescentada a sua Miscellania.
A FELIZ MEMORIA DO MESMO
Rey Dom Ioão Segundo, que está em Gloria.
EM LISBOA.
Com todas as licenças, & aprovações necessarias.
Por Antonio Alvarez Impressor, & Mercador de Livros: E feyta á sua custa.

1 Fernão Lopes (ca. 1380–1460). ***Chronica del Rey D. Pedro I.*** **Lisbon: Manoel Fernandes da Costa, 1735.**

Fernão Lopes is regarded as the father of Portuguese historiography. He was the first *cronista-mor*, and served three kings. Although he chronicled the reigns of the first ten kings of Portugal, only three of his works have survived: those concerning Pedro I (r. 1357–1367), Fernando (r. 1367–1383) and João I (r. 1383–1433). The remaining seven histories were absorbed in revised versions of subsequent chronicles.

Many court chronicles existed only in manuscript and did not appear in printed form until long after the events they describe. The chronicles by Lopes, however, were undoubtedly known to his contemporaries and to later generations of writers, as he was frequently cited. The first of the chronicles by Lopes to be published was that of the reign of João I in 1644, followed by that of Pedro in 1735. His account of Fernando's reign was published only in 1816. Lopes was highly regarded, both for the moral sentiments he expressed, as well as for his prose style, rich in vivid dramatic touches.

2 Garcia de Resende (ca. 1470–1536). ***Chronica dos valerosos e insignes feitos del Rey Dom Ioão II. de gloriosa memoria.*** **Lisbon: Antonio Alvarez, 1622.**


DA ASIA
DE
JOÃO DE BARROS
Dos feitos, que os Portuguezes fizeram no descubrimento, e conquista dos mares, e terras do Oriente.
DECADA SEGUNDA.
PARTE PRIMEIRA.
LISBOA
Na Regia Officina Typografica.
anno mdcclxxvii.
Com Licença da Real Meza Censoria, e Privilegio Real.

In addition to his historical pursuits, Garcia de Resende was a court poet, a singer and an accomplished musician. Perplexed by his countrymen's neglect of their poetical heritage, he collected the works of past and present poets and published them in his celebrated *Cancioneiro geral* (1516). As court chronicler, Resende wrote an account of the reign of João II (r. 1481–1495), drawing heavily on the work of his predecessor Ruy de Pina. Resende's chronicle was first published in 1545, and was reprinted several times. Displayed here is the fourth edition which appeared in 1622 with a revised title. To this edition is appended a collection of Resende's poems, entitled *Miscellanea e variedade de historias*, which treat events of the day and throw valuable light on the times.

3 João de Barros (1496–1570). *Da Asia*. Nova edição. Lisbon: Na regia officina typografica, 1778.

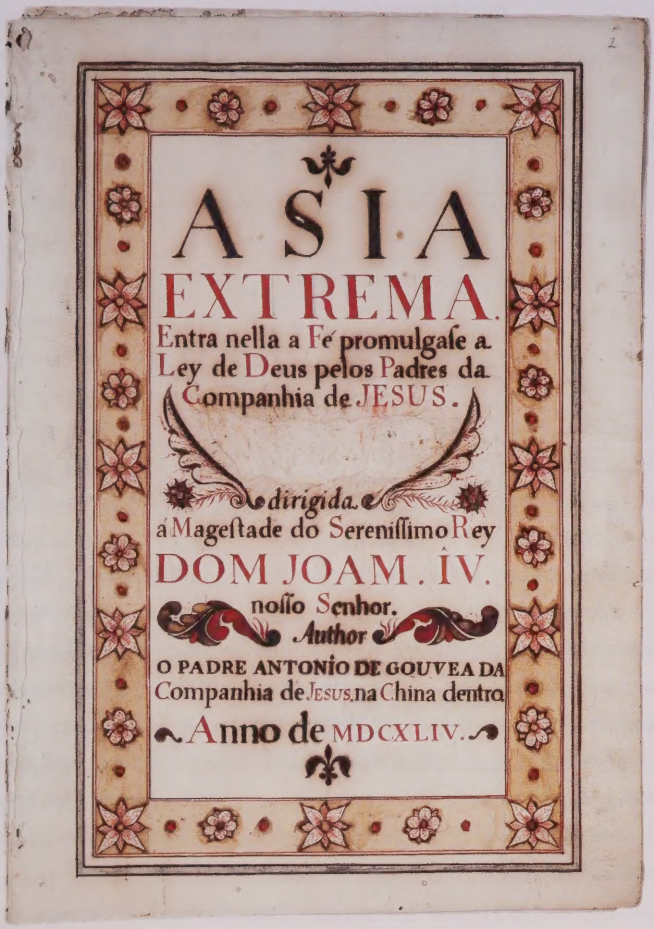
João de Barros conceived a grand plan to compile a history of the Portuguese in Europe, Africa, Asia, and South America, but only his history of Asia has survived. His account, covering the period 1419 to 1520, is divided into four *decadas*, a model borrowed from Livy. Barros begins with a brief account of the history of the Iberian Peninsula and the creation of Portugal, and then turns to a more detailed history of exploration and discovery under Prince Henrique (1394–1460), João II, the voyages of Vasco da Gama, and the

building of the Portuguese empire in the Orient. Barros was well prepared for his task, having held the successive posts of treasurer and factor at the *Casa da India* in Lisbon, where he had access to archival material. The first and second *decadas* were published in 1552 and 1553 respectively; the third followed in 1563. They were an immediate success and copies soon became quite scarce. The fourth *decada*, unfinished at the time of the author's death, was completed by João Baptista Lavanha (1555–1624), the *cosmographo-mor* of Portugal, and was published in 1615. Barros's narrative is interspersed with digressions on such varied topics as trade, local customs, religion, and natural history. Like Lopes, Barros earned universal praise for the purity and elegance of his language, although later the historical accuracy of his writings was called into question by historians, who criticized his omission of unpalatable truths.

4 **Damião de Goes (1502–1574). *Chronica do felicissimo Rey Dom Emanvel da glorioso memoria*. Lisbon: Antonio Alvarez, 1619.**

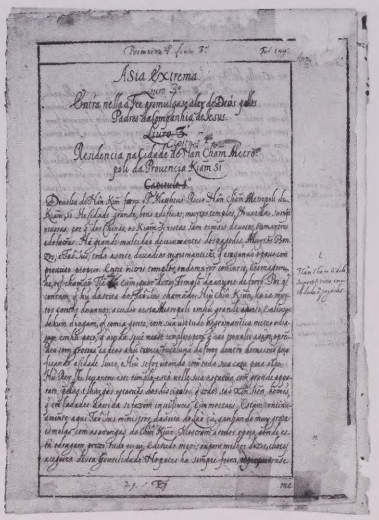
Damião de Goes

The humanist scholar, diplomat, soldier, and musician, Damião de Goes was one of the most distinguished Portuguese of his age. During his years abroad in diplomatic service he met Luther, Melanchthon, and Erasmus, with whom he corresponded, and Albrecht Dürer, who drew his portrait. In 1645 Goes was appointed *guarda-mor* of the Royal Archives, and was commissioned to chronicle the reigns of João II (1481–1495) and Manuel I (1495–1521), an assignment refused by four of his predecessors, including Barros. When the first part of the chronicle of João II came out in 1566, there was an outcry at court. Copies were seized and Goes was compelled to modify passages that were deemed too critical. This was not the first time Goes had met with official disapproval. In 1540 his book *Fides, religio, moresque Æthiopum*, published in Louvain, was banned in Portugal, and because of his association with Protestant 'heretics', he appeared three times before the Inquisition. Following his third trial in 1571 he was imprisoned for twenty months and had his property confiscated. He was released shortly before his death. Displayed here is the second edition of Goes's chronicle of the reign of Manuel I, issued in 1619.



5 P. Antonio de Gouvea (1592–1677). Asia extrema. Entre nella a fé promulgase ley de Deus pelos padres da Companhia de Jesus. 1644. (Manuscript).

The discoverers and explorers of the Portuguese empire were soon followed by the missionaries. New episcopal sees were established at Goa in 1534, Bahia in 1552, Cochin in 1557, and Macao in 1576. The missions in India and the Far East are principally associated with the Jesuits, whose letters to their superiors in Goa and Rome are invaluable records of the life and customs of the countries in which they served. Antonio de Gouvea entered the Jesuit order in 1611. He was dispatched in 1636 on a mission to China where he


Asia Extrema

Entra nella Ia Parte spiritual gazza delle Deuis gelle Pedres da Companhia de Iesvs.

Liuro 3.

Residencia pa Cidade de Nan Cham Mestre pello da Prouincia Kiam Si

Capitulo 1.

spent the next forty years, including six years in a Canton prison. Although *Asia extrema* is believed to exist in this single copy only, it is quite a well-known manuscript and is recorded in Barbosa Machado's *Biblioteca Lusitana*, and Backer's Jesuit bibliography. In addition to recording Jesuit activities in China, Gouvea provides a wealth of material on Chinese history, science, arts, local traditions and rituals, costume, and natural history. *Asia extrema* is written on Chinese paper and has a beautifully coloured ornate title page, dated 1644, displayed here together with the opening page of Book 3.

CASE TWO
CAMÕES

The most celebrated name in Portuguese literature is that of Luis Vaz de Camões (ca. 1524–1580), whose life was inextricably linked with the triumphs and misfortunes of his nation. Little is known about his life, though a good deal of conjecture and legend surrounds him. He was born in 1524 or 1525, probably in Lisbon. His character appears to have been somewhat tempestuous, for he was twice banished from Lisbon, in 1546 as a result of a love affair with a lady close to the court, and in 1553 for wounding a court official in a brawl. Following his first banishment, he enlisted in the King's

military service in North Africa, where in 1547 he lost an eye in a campaign against the Moors at Ceuta. His second banishment took him to India, where he spent seventeen years, and to the further outposts of the Portuguese empire. One legend relates how he was shipwrecked on the Mekong River and swam to shore clutching the manuscript of his great poem, *Os Lusiadas*. After suffering many hardships he finally returned to Portugal in 1570. Two years later *Os Lusiadas* was published. Camões fell victim to the plague, and died on 10 June 1580, a few months before the ignominious absorption of his nation into the Spanish empire.

Os Lusiadas is regarded as one of the great epics of European literature. The title *Os Lusiadas*, 'the sons of Lusus', is a reference to Lusus, the mythical companion of Bacchus, who gave his name to the ancient Iberian tribe called the *Lusitani* by the Romans, and from whom the Portuguese are believed to have descended. The poem chronicles the rise of Portugal and celebrates the exploits and achievements of its people in creating the first modern overseas empire. The hero of the poem is Vasco da Gama whose historic navigation around the Cape of Good Hope in 1497 opened up the Indian subcontinent and Far East to Portuguese soldiers, merchants, and missionaries. The main story of the opening of the sea route to India is interspersed by the devices of fantasy, dream, and prophecy, with all the glories, past, present and future, of his proud nation. Gama is the embodiment of Portugal's aspirations and heroism during the most glorious period of its history, and through him Camões pays tribute not just to a single hero, but to a nation of heroes.

Os Lusiadas was first published in 1572. During the same year another edition appeared with an identical imprint, but with a number of textual differences. Both 1572 editions are now extremely rare, with only about twenty copies having survived. The great success of the poem in Portugal is evidenced by the rapid succession of editions - in 1584, 1591, 1597, 1609, 1612, and 1613. It is claimed that by 1624 some twenty thousand copies of *Os Lusiadas* had been printed.

6 Luis Vaz de Camões. *Os Lvsiadas de Lvis de Camões.* Polo original antigo agora nouamente impressos. Lisbon: Manoel de Lyra, 1597.

The earliest edition of *Os Lusiadas* in the Fisher Library's possession is the fourth edition of 1591, which like all early editions, is extremely rare; it is also in very fragile condition. The edition of 1597 is of interest in a negative sense,

Luis de Camões

Vasco da Gama

since all references to pagan deities have been expunged by the Jesuit censors. The 1591 edition also reproduces the extremely pedantic annotations of the 1584 edition. Despite the promise of the editor to restore the original text of the poem, the fifth edition of 1597 merely reproduces the mutilated text of 1584.

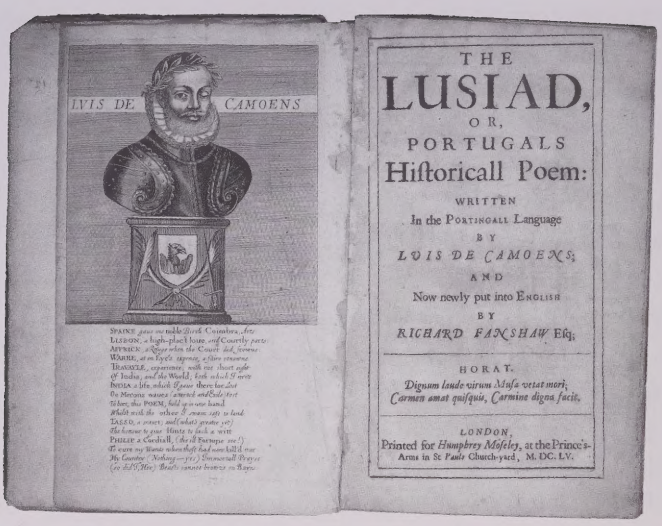
7 Luis Vaz de Camões. *Os Lvsiadas do grande Lvis de Camoens, principe da poesia heroica.* Commentados pelo licenciado Manoel Correa. Lisbon: Pedro Crasbeeck, 1613.

This important edition, prepared by Manoel Correa (d. 1653), contains the first biographical sketch of Camões. Written by Pedro de Mariz (d. 1615), it provides some details of Camões's poverty and other particulars from the last years of his life.

Interest in *Os Lusiadas* outside Portugal was slower to develop, except in Spain, where two versions of the poem appeared in 1580, the year Camões died, followed by another in 1591. Apart from a Latin translation in 1622, it was another fifty years before *Os Lusiadas* was translated into any of the major European languages. This undoubtedly reflects the minor role played by Portugal and its culture in Europe following the loss of its independence to Spain. In 1655 an English version by Sir Richard Fanshawe was published. Three years later the first Italian translation appeared. There were no French translations until the eighteenth century, the first in 1735 and another in 1766. The first German translation was not published until 1806–1807, although a further six German translations appeared before 1879.

8 Luis Vaz de Camões. *The Lusiad, or, Portugals historicall poem.* Written in the Portingall language by Luis de Camoens: and now newly put into English by Richard Fanshaw Esq. London: Humphrey Moseley, 1655.

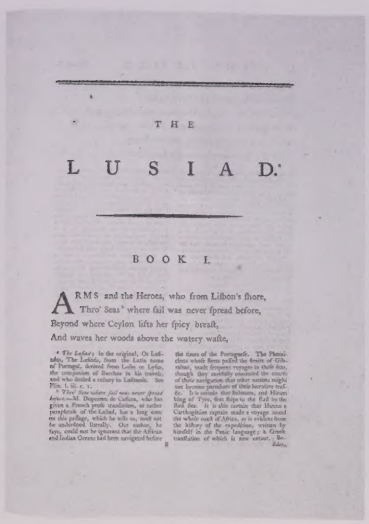
The translation of *Os Lusiadas* by Sir Richard Fanshawe (1608–1666) has the distinction of being the first to appear outside the Iberian Peninsula. Fanshawe was well acquainted with the Hispanic world, having spent several years as secretary to the British Ambassador to Madrid between 1635 and 1638. Although Fanshawe had a good knowledge of Spain and the Spanish language, he apparently did not visit Portugal until 1661, six years after the publication of his translation of Camões, and there is no evidence to suggest he knew Portuguese. A lack of knowledge of the language, however, was no obstacle to Fanshawe, as Faria e Sousa's edition of *Os Lusiadas*, with its Spanish translation and commentary, was published in 1639. It is almost certain that Fanshawe used this edition in preparing his own translation. Unfortunately Fanshawe was ill-served by his printer, and he was to regret the fact



that he had been unable to see his work through the press. The text abounds in misprints and misreadings and lacks the polish and precision that Fanshawe himself would have desired. Nevertheless, his translation was important in acquainting the English speaking world with the great Portuguese epic, and is of sufficient merit to have warranted a reprinting twice in the twentieth century.

9 Luis Vaz de Camões. *The Lusiad, or, The Discovery of India. An epic poem.* Translated from the original Portuguese of Luis de Camoens. By William Julius Mickle. Oxford: Jackson and Lister, 1776.

Fanshawe's translation satisfied most English readers of Camões for more than a hundred years. It was, however, to be eclipsed in popularity and influence by the version undertaken by William Julius Mickle (1735–1788) in the last quarter of the eighteenth century. In the 1740s Samuel Johnson had considered translating *Os Lusiadas*, but was prevented from doing so by more pressing concerns. He later urged Oliver Goldsmith to attempt a translation. The task, however, fell to Mickle, who received Johnson's strong endorsement. One of the most striking features of Mickle's translation is its lengthy introduction, which covers a number of subjects ranging from the East India Company and the merits of commerce, to the discovery of India, and the history of Portugal's empire in the Orient. Additions to the second



THE

LUSIAD.

BOOK I.

ARMS and the Heroes, who from Lisbon's shore,
Thro' Seas* where sail was never spread before,
Beyond where Ceylon lifts her spicy breast,
And waves her woods above the watery waste,

* The Lusiad, in the original, Os Lusiadas. The Latin name of Portugal, Lusitania, is from Lusus, a son of Bacchus, the companion of Bacchus in his travels, and who settled a colony in Lusitania. Vide Plin. l. iii. c. 1.

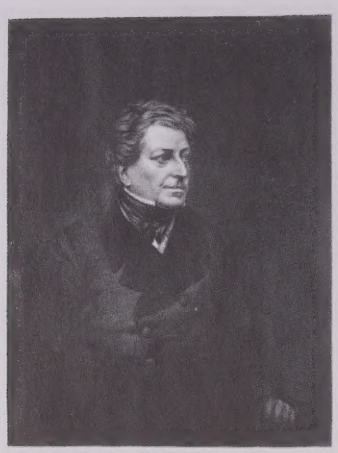
* *Thro' Seas where sail was never spread before.*—M. Duperron de Castera, who has given a French prose translation, or rather paraphrase, of the Lusiad, has a long note on this passage, which he tells us, need not be understood literally. Our author, he says, could not be ignorant that the African and Indian Coasts had been navigated before the times of the Portuguese. The Phœnicians which first pushed the fleets of Gibraltar, made frequent voyages to their Sea-ports in the Red Sea, and even to the Coasts of Zofer navigated that other tumble, might not become pursuers of their luxuriant fruits. It is certain that Solomon, and Hiram king of Tyre, sent ships to the Red Sea. It is also certain that Hanno a Carthaginian captain made a voyage round the whole coast of Africa, as is evident from the history of the expedition, written by himself in the Punic language; a Greek translation of which is now extant. Besides,

B

edition, issued in 1778, include a life of Camões, and a rebuttal of Voltaire's harsh critique of the poet. Mickle's translation was enormously successful, and the impressive list of almost six hundred subscribers to the first edition, including such illustrious names as Samuel Johnson, James Boswell, David Garrick, Oliver Goldsmith, Joseph Priestley, and David Hume, attests to its significance, and suggests that no gentleman's library was complete without a copy. The popularity endured throughout the following century, and by 1877 there had been ten reprintings. Mickle's translation stimulated considerable interest in the Portuguese epic, particularly during the Romantic period. Robert Southey's enthusiasm for Portuguese literature was certainly inspired by Mickle's translation, which he once rashly declared to be superior to the original.

10 Luis Vaz de Camões. *Versão franceza dos Lusiadas de Camões pelo Duque de Palmella, D. Pedro de Sousa Holstein com o texto original.* Porto: Typographia central (Avelino Antonio Mendes Cerdeira), 1880.

Published on the tricentenary of the death of Camões, in a limited edition of 208 copies, this French translation of the first five cantos of *Os Lusiadas* was undertaken by the Duque de Palmella, who has a particular significance in Ralph Stanton's collection. During a distinguished political career, Pedro de



Palmella book stamp

Sousa-Holstein, the first Duque de Palmella (1781–1850), served as Portugal's ambassador at courts throughout Europe, represented his country at the Congress of Vienna, and was President of the Council of Ministers on three occasions. Excerpts from his translation of Camões, begun in 1806, appeared anonymously in 1813–1814 in the emigré journal *O investigador portuguez*. The heavy duties of his office presumably prevented Palmella from completing his translation, which never appeared in book form during his lifetime.

Palmella was also a great bibliophile and possessed one of the finest libraries in Portugal, with many rare printed books and precious manuscripts. The library was finally dispersed after World War II. Many of its finest treasures were acquired by the National Library in Lisbon; the remainder of the collection was sold elsewhere. Ralph Stanton succeeded in acquiring many items from the Palmella library, including a large number of pamphlets. Most of the Palmella copies have the Duque's monogram stamped on the title page.

CASE THREE

EPIC POETRY AFTER CAMÕES: THE SIXTEENTH AND SEVENTEENTH CENTURIES

11 Francisco de Andrade (1540–1614). ***O primeiro cerco que os Turcos puserão há fortaleza de Diu nas partes da India, defendida pollos Portugueses.*** Coimbra: [João de Barreira] 1589.

12 Jeronymo Corte Real (ca. 1530–1590). ***Svcesso do segũdo cerco de Div: estando do Ioharn Mazcarenhas por capitam da fortaleza, ano de. 1546.*** Lisbon: Antonio Gonçalvez, 1574.

In 1538 the Portuguese fortress on the island of Diu off the coast of northern India, built three years earlier to protect Portuguese trade along the Malabar coast, was besieged by Indian land forces supported by a Turkish naval squadron. The siege was finally lifted after a valiant defence under the leadership of Antonio da Silveira. The second siege of Diu occurred in 1546. After fierce fighting the Portuguese were again victorious, although their fortress was reduced to ruins. Both sieges, particularly the second, are regarded as the most heroic episodes in Portuguese military history, and have inspired a considerable literature in prose and verse. Francisco de

Andrade, the official chronicler of the reign of João III (r. 1521–1557), intended his epic poem on the first siege of Diu to be a supplementary chapter to that history. Andrade's verse has been described as monotonous, mediocre, and barely distinguishable from prose. After serving his country on land and at sea, Jeronymo Corte Real turned to writing poetry late in life. His poem on the second siege of Diu has been praised for the elegance of its language and its rich imagery.

13 Jeronymo Corte Real. *Navfragio e lastimoso svcesso da perdiçam de Manoel de Sepulueda, & Dona Lianor de Sá sua molher & filhos, vindo da India para este reyno na nao chamada o galião grande S. Ioão, que se perdeo no Cabo da Boa Esperança, na terra do Natal.* [LisbonJ: Simão Lopez, 1594.

Shipwreck was as much to be feared by Portuguese voyagers as disease and enemy arms. The *carreira da India*, as the voyage from Lisbon to Goa was known, was extremely hazardous, and many ships were lost, particularly off the ill-charted coast of southern Africa. The galleon São João sailed from Cochin for Portugal on 3 February 1552. Battered by severe storms, the vessel was rendered unseaworthy and was abandoned off the coast of Natal. Most of the survivors, having reached shore, perished on the long arduous march to Mozambique, including the *fidalgo* Manoel de Sousa Sepúlveda, his wife and children. The tragic story of this family is alluded to in canto V of *Os Lusiadas*, and became a popular theme in Portuguese literature. It was also treated by three great Spanish dramatists: Lope de Vega (1562–1635), Tirso de Molina (1571?–1648), and Calderón de la Barca (1600–1681). Corte Real's epic poem on the São João is one of the earliest treatments of maritime disaster in Portuguese literature.

14 Francisco Rodrigues Lobo (ca.1580–1622). *O condestabre de Portvgal, D. Nvno Alvres Pereira.* Lisbon: Pedro Crasbeeck, 1610.

Francisco Rodrigues Lobo is one of the most important figures in Portuguese poetry in the period immediately following the death of Camões. The central character of his epic is Nuno Álvares, hero of the battle of Aljubarrota of 1385, in which Portuguese troops defeated the Spanish forces. Written during the period of Spanish rule, the poem had an obvious political significance, which added to its great popularity. Despite its

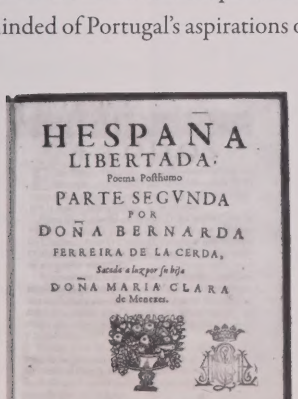
defects, the poem was commended for the fluidity and harmoniousness of its verse, and the clarity of its style.

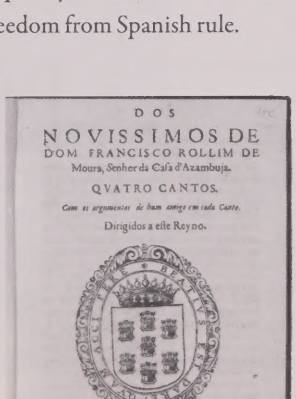
15 Vasco Mouzinho de Quevedo. *Affonso Africano. Poema heroyco: da presa d'Arzilla & Tanger*. Lisbon: Antonio Alvarez, 1611.

The subject of Quevedo's epic is King Afonso V (r. 1448–1481), surnamed 'the African', and his military campaigns of 1471 in Morocco, which resulted in the capture of the Moorish strongholds of Arzila and Tangier. The poem is an elaborate allegory of the struggle between Christianity and the forces of evil. The Moorish leader Tenebronte, who represents Lucifer, and his seven sons, symbolising the seven deadly sins, are defeated by seven Christian knights, who stand for the virtues.

16 Bernarda Ferreira de Lacerda (1590–1644). *Hespaña libertada. Parte primera*. Lisbon: Pedro Crasbeeck, 1618.

Although Portuguese by birth, Bernarda Ferreira de Lacerda wrote in Spanish, the language of the court and aristocracy. The theme of her *Hespaña libertada* is the reconquest of the Iberian Peninsula from the Moors, a process that spanned seven centuries, from the battle of Guadelete in 711, to the conquest of Granada in 1492. Such an ambitious scope proved too great, for the poem was never finished. Part I was published in 1618: part II appeared in 1673, almost thirty years after the poet's death. Although the poem is set in the distant past, contemporary readers would no doubt be reminded of Portugal's aspirations of freedom from Spanish rule.


HESPAÑA
LIBERTADA.
Poema Posthumo
PARTE SEGVNDA
POR
DOÑA BERNARDA
FERREIRA DE LA CERDA,
Sacada a luz por su hija
DOÑA MARIA CLARA
de Menezes.
EN LISBOA
En la Officina de Ivan de la Costa.
M.DC.LXXIII.


DOS
NOVISSIMOS DE
DOM FRANCISCO ROLLIM DE
Mouras, Senhor da Casa d'Azambuja.
QVATRO CANTOS.
Dirigidos a este Reyno.
EM LISBOA

17 Francisco Child Rolim de Moura (1572–1640). *Dos novissimos.* Lisbon: Pedro Craesbeeck, 1623.

In *Dos novissimos* Rolim de Moura takes up a biblical rather than a national theme. Although the fall of man was hardly an innovative motif in literature, Rolim de Moura's treatment was highly original. Adam is escorted through Hell, Purgatory, and Paradise by his as yet unborn son, Abel. On his journey he witnesses the horrors of Death, Judgement, and Hell, and the glory of Paradise, to be experienced by his descendants. Heavily indebted to Dante, the author is sometimes seen as a Portuguese precursor of Milton.

18 Manuel Thomas. *O Phaenix da Lvsitania, ov, Aclamaçam do serenissimo Rey de Portvgal Dom loam IV. do nome.* Poema heroico. Rouen: Lovrenço Mavrry, 1649.

One of several epic poems penned by Manual Thomas, *O Phaenix da Lusitania* treats the events of the restoration of the Portuguese throne in 1640, of which the author was an enthusiastic witness. Thomas, like many of his contemporaries (including Lacerda, and Rolim de Moura), were imitators of the Spanish baroque poet, Luis de Góngora y Argote (1561–1627), whose works are characterised by their convoluted style, exaggerated hyperbole and conceits, affected Latinisms, and frequent obscurity. Although 'Gongorism' was popular during the seventeenth century, it had few admirers thereafter.

CASE FOUR

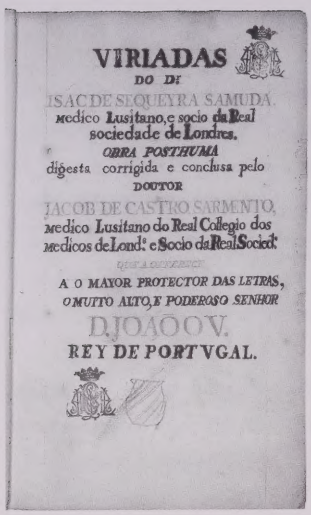
THE EPIC IN THE EIGHTEENTH AND NINETEENTH CENTURIES

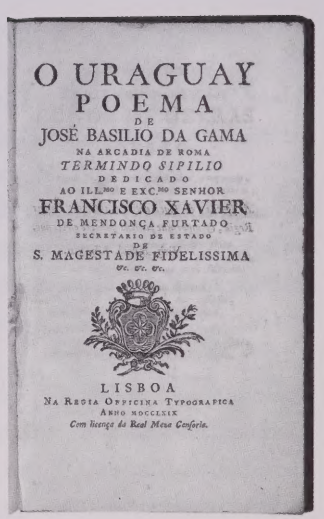
19 Isaac de Sequeyra Samuda (d. 1743). Viriadas do dr. Isac de Sequeyra Samuda, medico lusitano, e socio da Real Sociedade de Londres. Obra posthuma, digesta, corrigida e conclusa pelo doutor Jacob de Castro Sarmento. [ca. 1750] (Manuscript).

This epic by Isaac de Sequeyra Samuda is devoted to the theme of Viriathus, a shepherd who rose to become leader of the Lusitanians in their resistance to the Roman invaders in the second century A.D. The poem has never been published and exists in manuscript only. In 1859 copies were known to Innocencio Francisco da Silva, who reported them in his *Diccionario bibliographico portuguez*. Only this copy, which once belonged to the Duque de Palmella, is now thought to have survived. Sequeyra Samuda was a Jewish physician who lived and worked in London. He was also an astrologer and a member of the Royal Society of London. Unfinished by the time of his death, *Viriadas* was completed by his colleague, Jacob de Castro Sarmento, who contributed the last fifty of the 1465 stanzas.

20 José Basilio da Gama (1740–1795). *O Uraguay*. Lisbon: Na regia officina typografica, 1769.

O Uraguay by Jose Basilio da Gama, and *Caramurú* by Jose Santa Rita Durão represent Brazil's contribution to epic poetry. Gama's theme is the War of Seven Reductions (1754–1759), or 'Jesuit War', fought between the forces of Spain and Portugal on the one side, and the Tupi-Guarani Indians and Jesuit missionaries on the other. The conflict was a consequence of the Treaty of Limits, signed at Madrid in 1750 between Spain and Portugal. The treaty was designed to replace the Treaty of Tordesillas (1494), according to which any new discoveries were to be divided between Portugal and Spain, east and west of a meridian of 370 leagues to the west of the Cape Verde Islands. Under the new arrangement, the borders of South America were reassigned. The east bank of the Uruguay River, where the Spanish Jesuit missions, or 'reductions', were located, was ceded to Portugal. When the Indians and


VIRIADAS
DO DI
ISAC DE SEQUEYRA SAMUDA.
Medico Lusitano, e socio da Real sociedade de Londres.
OBRA POSTHUMA
digesta corrigida e conclusa pelo
DOUTOR
JACOB DE CASTRO SARMENTO,
Medico Lusitano do Real Collegio dos Medicos de Lond.e e Socio da Real Societ.e
A O MAYOR PROTECTOR DAS LETRAS,
O MUITO ALTO, E PODEROSO SENHOR
D. JOAO O V.
REY DE PORTVGAL.

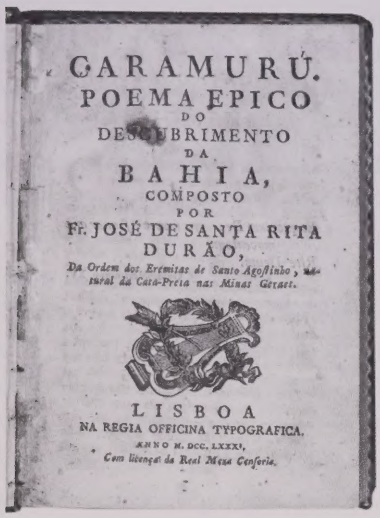

O URAGUAY
POEMA
DE
JOSÉ BASILIO DA GAMA
NA ARCADIA DE ROMA
TERMINDO SIPILIO
DEDICADO
AO ILL.mo E EXC.mo SENHOR
FRANCISCO XAVIER
DE MENDONÇA FURTADO
SECRETARIO DE ESTADO
DE
S. MAGESTADE FIDELISSIMA
&c. &c. &c.
LISBOA
NA REGIA OFFICINA TYPOGRAFICA
ANNO MDCCLXIX
Com licença da Real Mesa Censoria.

missionaries were ordered to resettle on Spanish territory, they rebelled and the five-year war ensued, with victory inevitably going to the superior forces of Spain and Portugal. One of the consequences of the war was the expulsion of the Jesuits from all Portuguese territories in 1759 on the orders of Portugal's Prime Minister, the Marques de Pombal, to whose brother the poem is dedicated.

O Uraguay takes as its theme the encounter between civilized European and natural indigenous man, and the inevitable conflict between the two cultures. Gama exalts natural man, while recognizing the necessity of integrating him into the civilized world. A native of Brazil, Gama has been called the founder of a distinctly Brazilian literary tradition. *O Uraguay*, the first manifestation of this tradition, was enormously popular in Portugal and Brazil, and has been reprinted many times.

21 Jose de Santa Rita Durão (ca. 1720–1784). *Caramurú. Poema epico do descubrimento da Bahia*. Lisbon: Na regia officina typografica, 1781.

Like Gama, Jose de Santa Rita Durão (1718?–1784) was born in Brazil and educated in Portugal. *Caramurú* is an embellished account of the life and deeds of Diogo Álvares Correia (d. 1557), who was shipwrecked off the coast of northern Brazil in 1510. He reached land with a handful of his shipmates, who were killed and devoured by local Indians. A similar fate would have


CARAMURÚ.
POEMA EPICO
DO
DESCUBRIMENTO
DA
BAHIA,
COMPOSTO
POR
Fr. JOSÉ DE SANTA RITA
DURÃO,
Da Ordem dos Eremitas de Santo Agostinho, natural da Cata-Preta nas Minas Geraes.
LISBOA
NA REGIA OFFICINA TYPOGRAFICA.
ANNO M. DCC. LXXXI.
Com licença da Real Meza Censoria.

befallen Correia had he not taken the precaution of arming himself. A shot from his musket, which accidentally killed a bird, terrified the Indians, who hailed him as '*Caramurú*', meaning man of fire in their language. Treated as a god, Correia led the Indians to victory over rival tribes. Eventually he married a native woman and returned with her to Europe for a religious wedding ceremony, attended by King Henri II of France and Catharine de Medici. The couple returned to Brazil where they ended their days. Full of exotic images and description, *Caramurú* was reprinted several times during the early nineteenth century, and may have contributed to the Romantic interest in the aboriginal peoples of America.

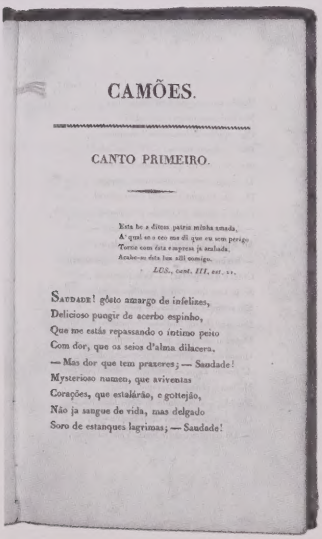
22 Jose Agostinho de Macedo (1761–1831). *Gama, poema narrativo.* Lisbon: Na impressão regia, 1811.

One of the last Portuguese epic poems came from the pen of the prolific, versatile, and irascible priest, Father Jose Agostinho de Macedo. *Gama* is an attempt to rewrite *Os Lusiadas*, and to 'correct' its defects, in accordance with classical poetics. In the introduction to his poem Macedo accuses Camões of a number of poetic 'transgressions' in both the style and structure of *Os Lusiadas*. He is especially critical of the use of language by Camões, which he characterizes as icy, prosaic, and vulgar. The public reaction to *Gama* was clamorous, and provoked many pamphlets and articles, to which

Macedo responded. The poem, however, did not sell well, and three years later it was reissued in a revised and augmented form, with the new title *O Oriente*.

23 João Baptista da Silva Leitão de Almeida, Visconde de Almeida Garrett (1799–1854). *Camões. Poema.* Paris: Na livraria nacional e estrangeira, 1825.

Born João Baptista da Silva Leitão, Almeida Garrett as he later became known, was one of the leading figures of nineteenth-century Portuguese literature. A political liberal, Garrett was exiled several times from his native land. The first exile was forced on him by the so-called 'Vilafrancada' of May 1823, when the counter-revolutionary movement proclaimed the restoration of absolute monarchy. From 1823 to 1826 Garrett lived in England and France, where he wrote his two long narrative poems, *Camões*, and *Dona Branca*, which are generally considered to herald the beginnings of literary Romanticism in Portugal, and to mark the end of the epic tradition. In *Camões*, Portugal's national poet is portrayed as a typical Romantic hero: a lone, melancholic, sombre figure, isolated from the world by his genius and the circumstances of his life, a victim of an unhappy love.



CAMÕES.

CANTO PRIMEIRO.

Esta he a ditosa patria minha amada,
A qual se o ceo me dá que eu sem perigo
Torne com esta empresa já acabada,
Acabe-os esta luz ali comigo.

LUS., Cant. III, est. xx.

Saudade! gósto amargo de infelizes,
Delicioso pungir de acerbo espinho,
Que me estás repassando o intimo peito
Com dor, que os seios d'alma dilacera.
— Mas dor que tem prazeres; — Saudade!
Mysterioso numen, que aviventas
Corações, que estalárão, e gottejão,
Não ja sangue de vida, mas delgado
Soro de estanques lagrimas; — Saudade!

Visconde de Almeida Garrett

24 João Baptista da Silva Leitão de Almeida, Visconde de Almeida Garrett (1799–1854). *Camões. Poema.* 2a edição. Lisbon, 1839.

The second edition of *Camões* was the first to be published in Portugal, and the first to bear the author's name on the title page. There were four more editions in the following twenty-four years.

CASE FIVE
FRENCH DRAMA: MOLIÈRE

Several years ago, the Fisher Library hosted a student from the prestigious French École nationale des Chartes, the library school attached to the Sorbonne. It seemed fitting that the student be asked to undertake the cataloguing of a recent donation of French literature from Professor Stanton. With low expectations, the student was convinced that he would find little of interest. But to his delight and surprise he discovered important editions of the plays of Molière among the hundreds of volumes of French drama donated by Ralph Stanton. It was 'chapeau très bas' to his book collecting skill. This case features some of those editions from his many donations in the field of French drama.

Jean-Baptiste Poquelin, better known by his stage name of Molière, was born in Paris in 1622 into a family with connections to the French court. He was educated at the best schools and had access to the aristocratic circles surrounding the king. The young Molière was introduced by his grandfather to the delights of the live theatre, but he faced a future of following in his father's footsteps as a furniture upholsterer, for which he showed little inclination. By the age of twenty-one, under the influence of the street comedians of the Pont-Neuf and the traditional tragedies and farces staged by the troupe at the near-by Hôtel de Bourgogne, he decided to give up upholstery and to dedicate his life to the theatre. Together with the actress Madeleine Béjart, her brother and sister, and about a dozen young people, he founded *L'Illustre Théâtre*. The first years proved a financial failure. A much smaller group left Paris and for some twelve years traveled throughout the provinces, honing their craft. It was during this time that Molière began to write plays for his company, many of which proved so successful, that the company decided to try their luck back in Paris. The first attempt was almost a disas-

ter. Performing before the King, they trotted out the second-rate *Nicomède* by Pierre Corneille. The King and his court were not amused. Alarmed, Molière approached the King at the end of the performance and asked to be allowed to perform one of his own plays, *Le docteur amoureux*. He was granted permission, and the play was such a success that Molière's company was allowed the use of Hôtel du Petit Bourbon, at that time one of the most important theatres in Paris. Even after he made an enemy of one of King Louis XIV's special friends, Madame Rambouillet, by satirizing her attempts to become the arbiter of taste and fashion in *Les precieuses ridicules*, the King continued to favour him, granting him the use of the Théâtre du Palais Royal, where Molière continued to stage his performances for the rest of his life. He wrote a great many successful plays and worked feverishly to make his company the most respected in Paris, often directing and acting the leading role himself. Ironically, he suffered from tuberculosis, and while playing the role of the hypochondriac in *Le malade imaginaire,* had a violent haemorrhage and passed away that same night on 17 February 1673. He was refused burial in consecrated ground as actors had no social standing, and were excommunicated by the Catholic Church. After four days, the King interceded, and under cover of darkness, Molière's body was laid to rest in a cemetery on the rue Montmartre, with no stone marking the burial site.

Molière left behind a body of work, which not only changed the face of French classical comedy, but has gone on to influence the work of other dramatists the world over.

25 ***L'avare.*** **In: t. 4 of Les oeuvres de Monsieur de Moliere. Nouvelle édition. Paris: Par la compagnie des libraries, 1730.**

26 ***L'éscole des femmes.*** **Suivant la copie imprimée à Paris, 1679. In: t. 2 of Les oeuvres de Monsieur de Moliere. Amsterdam: Jacques Le Jeune, 1679.**

27 ***L'imposteur, ou, ;Le Tartuffe.*** **Amsterdam: Jacques Le Jeune, 1684.**

28 ***Malade imaginaire.*** **Suivant la copie imprimée à Paris, 1674.**

29 ***Le mariage forcé.*** **Amsterdam: Henri Westein, 1692.**

30 *Sganarelle; ou, Le cocu imaginaire.* Amsterdam: Jacques Le Jeune, 1679.

31 *Le médicin malgrè-luy.* Suivant la copie imprimé à Paris, 1683. [Amsterdam], 1684.

32 *La misanthrope.* Paris: Denys Thierry [et al.], 1672

33 *La Princesse d'Elide.* Suivant la copie imprimée a Paris, 1674. Paris, 1674.

CASE SIX
INCUNABLES

Among the many significant gifts that Ralph Stanton presented to the Fisher Library is his collection of incunabules. An incunable is any book printed from movable type in Europe between the years 1450 and 1500. The term derives from the Latin word for cradle, *cunae*, indicating that these books come from the very infancy of the printing press. Professor Stanton donated some twenty-four incunables to the library over the years, of which

nine were in large folio format. The small selection on display demonstrate that, in many ways, these books had more in common with their medieval predecessors than they do with books produced in subsequent centuries. The use of Gothic typeface, illumination, and careful hand rubrication situate them solidly in the scribal traditions of the Middle Ages. As the colophons of these books reveal, after the invention of the press, printers quickly established themselves in major commercial centres like Cologne, Paris, and Venice where demand for books was high and supplies easily available.

34 St Antoninus of Florence (1389–1459). *Summa theologica*. Venice: Leonhard Wild, 1480–1481.

Antonio Pierozzi began his ecclesiastical career with the Dominican Friars at the age of sixteen, and was appointed Archbishop of Florence in 1446 by Pope Eugenius IV. Renowned for his scholarship, he served as papal theologian at the Council of Florence in 1439. His *Summa*, which was first printed at Venice by Nicolas Jenson in 1477, is considered the finest systematic expression of his thought. The printer of this particular edition, Leonhard Wild, was a native of Regensburg who, while working at Venice between 1478 and 1481, also printed the musical notation found in missals issued by the famous firm of Ottaviano Scotto. Fisher's copy of the *Summa* is rubricated by hand in red and blue throughout.

35 Franciscus de Mayronis (ca. 1285–ca. 1328). *Francisci Maronis ordinis Minorum scriptum primi Sententiaru[m] qui al[ia]s conflatus intitu latur.* Basel: Nicolaus Kesler, 1489.

Peter Lombard (d. 1160) was the most penetrating intellect of the early Scholastic period. His efforts to systematize theology were summarized in the *Sententiae* which became the standard divinity textbook of the Middle Ages, surpassed in importance only by the *Summa theologiae* of St Thomas Aquinas (1225–1274). Lombard's work was the subject of innumerable commentaries like this one by Franciscus de Mayronis, who was a student of Duns Scotus, and one of the leading exponents of the Neo-Platonic School at the Sorbonne. This incunable was printed by the Basel master-printer, Nicolaus Kesler, and is bound in contemporary alum tawed pigskin with clasps.

36 St Bonaventure (d. 1274). *Quaestiones super IV libros Sententiarum Petri Lombardi*. Nuremberg: Anton Koberger, 1491.

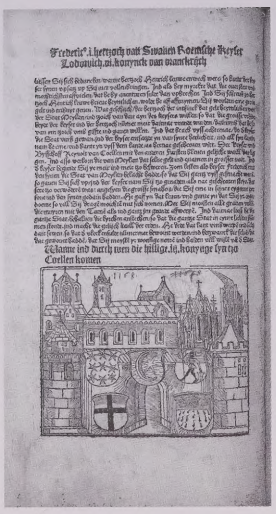
The Franciscan friar, Bonaventure, was one of the principal scholars of the Scholastic movement, and this particular commentary on Lombard's *Sententiae* is counted among his greatest accomplishments. This first edition was printed by Anton Koberger (d. 1513) who established the first printing house at Nuremberg and was responsible for the most famous of all early illustrated books, namely the Nuremberg Chronicle. In a career that spanned some forty-two years, Koberger became the most successful printer in the Germanic territories with connections to printers and booksellers all over Western Europe. The Fisher copy is in a contemporary blind tooled calf binding over wooden boards, with brass bosses and the remains of clasps.

37 Eusebius of Caesarea (d. 339). *Hystoria ecclesiastica*. Paris: Pierre Levet, 1497.

Besides his pastoral activities, which culminated in his election as Bishop of Caesarea in 313, Eusebius was devoted to recording the early history of the Christian Church, including the succession of bishops and the appearance of heresies. So numerous were his ongoing revisions that editing a definitive text remains a challenge to the present day. This particular volume was edited with a prologue by Geoffroy Boussard (d. 1522), a respected theologian who went on to publish several treatises on clerical celibacy, as well as an interpretation of the Seven Penitential Psalms. The printer, Pierre Levet, operated in the St-Germain-des-Pres area of Paris until about 1502.

38 *Die Cronica van der hilliger Stat va[n] Coelle[n]*. Cologne: Johann Koelhoff, 1499. [The Cologne Chronicle]

The idea for this book was probably stimulated by the appearance of Hartman Schedel's renowned Nuremberg Chronicle of 1493, although it assumes a far more modest form. The Cologne Chronicle was a source of controversy from the time of its first appearance, at least in part as a result of its anti-authoritarian tone. It is the first German text to credit 'Johan Gudenburch' with the invention of the printing press, and was important enough to be invoked a hundred years later by the residents of the city as evidence for the establishment of their civic and commercial rights. While the author's identity is unknown, some scholars are now inclined to attribute the work to one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of the Augustinian hermits who lived near Johann Koelhoff's printing house. The Chronicle is printed in German and contains some eighty woodcuts which, though impressive, are noticeably inferior to those in Schedel's masterpiece.

39 Robert Gaguin(1433–1501).*Compendium Roberti Gaguini Francorum gestis.* Paris: Thielmann Kerver, 1500.

Robert Gaguin, renowned humanist, Sorbonne professor, and associate of Erasmus, was also a priest of the Order of the Most Holy Trinity. His *Compendium*, which summarizes the history of France in ten books from Pharamond to Charles VIII, is considered his greatest scholarly achievement, and was so successful that it went through nineteen editions before 1586. The woodcuts adorning the title page, and repeated here at the end of the book, represent Denis & Remy, patron saints of Paris and Rheims respectively. Surrounding them are the royal arms, the arms of the major dioceses of northern France, as well as those of several of the provinces. The printer, Thielmann Kerver (d. 1522), was a native of Koblenz who began printing at Paris in 1497. His elaborate printer's device, with the two unicorns, is printed on the right.

CASE SEVEN

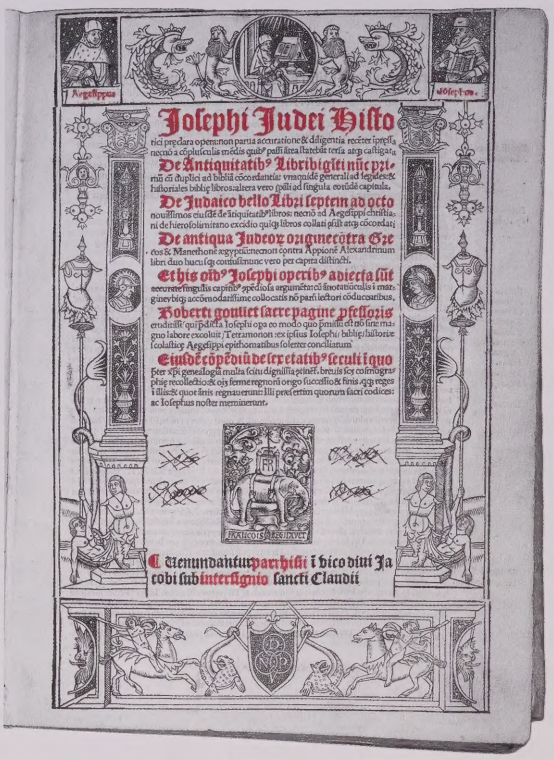
SELECTIONS FROM THE SIXTEENTH CENTURY

40 Flavius Josephus. *Josephi Judei historici Pręclara opera.* Paris: François Regnault & Jean Petit, 1514.

Joseph ben Matthias (37–ca. 100 A.D.) belonged to a family of priestly descent, which, under Roman supervision, ran the affairs of Jerusalem and Palestinian Jewry. Yet despite his privileged position, he fought as a Jewish commander in the First Jewish-Roman War (66–73) in Galilee. Trapped in a cave with a group of his comrades, rather than surrender, he devised a suicide pact based on the drawing of lots. His was the final draw, but he did not kill himself, choosing instead to surrender to the Romans, who imprisoned him. In 71 he was released and became an adviser to the newly enthroned Emperor Vespasian, whose succession he had prophesized. After the War he was rewarded with Roman citizenship, assuming the name of Titus Flavius Josephus. Not surprisingly, he was branded as a duplicitous traitor by many Jews.

The final twenty-five years of his life were devoted to historical writing. The principal work on which his reputation rests, is his history of the Jews, *De antiquitatibus Judeorum*. Consisting of twenty books, *De antiquitatibus* outlines Jewish history from the Creation to the outbreak of the war with Rome. It is written from a Jewish perspective ostensibly for a Roman audience, ignorant of Jewish history, and attempts to vindicate the Jewish nation in the eyes of its Roman occupiers. His writings, moreover, are significant for their valuable insight into first-century Judaism and the background of early Christianity. They are an important extra-Biblical source for biographical accounts of, among others, John the Baptist, Pontius Pilate, and Herod. There are also references to Jesus, though their authenticity is disputed by scholars. His other significant work was his *De Judaico bello*. Convinced of Roman military superiority, Josephus attempts to deter others from repeating the futile revolt of the Jews of Palestine of which he was a participant and eye-witness.

Josephus wrote in Aramaic which was translated into Greek under his supervision. The earliest printed texts were imperfect Latin translations


Josephi Judei Histo
De Antiquitatib⁹ Libri
De Judaico bello Libri septem ad octo
De antiqua Judeor⁹ origine cōtra Gre
Ethis oīb⁹ Josephi operib⁹ adiecta sūt
Roberti goulet
Eiusdē cōpēdiū de ſex retatib⁹ ſeculi quo
C Venundantur

made from the Greek. A number of partial translations into Latin were printed before 1500, but it was not until 1514 that the first full Latin translation of Josephus's works appeared. Originally edited by the fourth-century theologian Thomas Ruffinus, they were re-edited by Robert Goulet, and finely printed by the Parisian printers François Regnault and Jean Petit. It was not until 1544 that the Greek *editio princeps*, was published.

41 Raphael Holinshed (d. 1580?). ***The first and second volumes of Chronicles : comprising 1 The description and historie of England, 2 The description and historie of Ireland, 3 The description and historie of Scotland.*** **London: John Harison, George Bishop, Rafe Newberie, Henrie Denham, and Thomas Woodcocke, 1587.**

There are two folio editions of Raphael Holinshed's *Chronicles,* the first published in 1577, the second in 1586–1587. The greatly expanded second

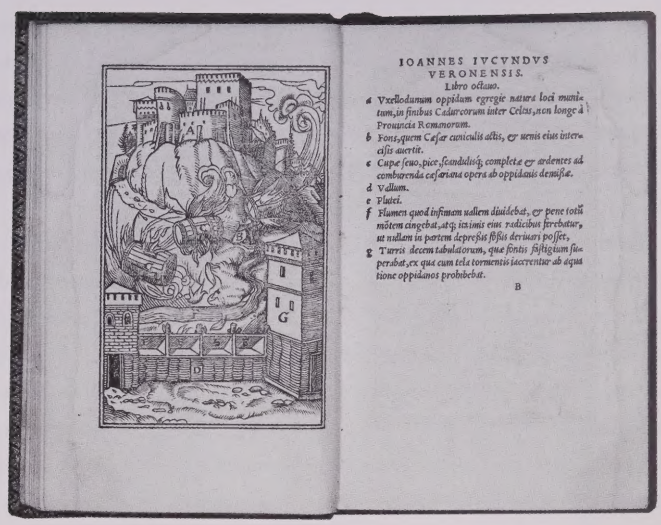
version, augmented by John Hooker and others, was issued in three volumes after Holinshed's death. Ralph Stanton possessed only the first two, bound separately though they are frequently bound as one. The third volume, which deals with English history from the reign of William the Conqueror to Queen Elizabeth up to the end of 1586, includes her controversial dealings with Mary Queen of Scots and the recent treason trials.

Within literary circles, the second edition is now valued as the source of the plots and some of the diction of Shakespeare's plays about Scottish, English, and early British history. The work is also significant in other ways. Both editions were censored by the state. In the later edition, there was extensive suppression, in several phases, of many quires. The publisher responded by printing 'bridges', which smooth the narrative across the excisions, but jumps in pagination and oddities of signing reveal the places and extent of the massive cutting. Yet some copies survive to this day with one passage or another intact. In the eighteenth century all the offensive text became well known, as the *Chronicles* were republished several times in a format that could be conveniently bound into censored copies. Consequently, many exemplars of this second edition are now textually more or less 'healed', but with a mixture of sheets from the sixteenth and eighteenth centuries. In such copies, the censored text has disappeared, but its locations are readily identifiable by changes in paper and typeface.

42 Francesco Petrarca (1304–1374). *Il Petrarca*. Venice: Heirs of Aldus, & Andrea Asolano, 1533.

Editions with the Aldus imprint have always been among the most sought after by collectors. The Aldine Press named after its founder, Aldo Manuzio, or Aldus Manutius (ca. 1450–1515), is renowned for producing inexpensive books in small format, for the introduction of italic type, and for the standardization of punctuation.

Aldus was one of a group of learned scholar-printers based in Venice during the later part of the fifteenth century and the early part of the sixteenth, that played a major role in spreading humanist ideas, firstly throughout Italy, and then to the rest of Europe. Based on careful collation of manuscripts and painstaking type-setting, Aldine editions of the classics were prized for their accuracy and the beauty of their expression on the page. His famous printer's device of a dolphin entwined around an anchor, used



IOANNES IVCVNDVS
VERONENSIS.
Libro octauo.

a Vxellodunum oppidum egregie natura loci munitum, in finibus Cadurcorum inter Celas, non longe à Prouincia Romanorum.
b Fons, quem Cæsar cuniculis aßis, & uenis eius interciſis auertit.
c Cupæ seuo, pice, sandaracq; complete & ardentes ad combarenda cæsariana opera ab oppidanis demißæ.
d Vellum.
e Plutei.
f Flumen quod infimum uallem diuidebat, & pene totũ mõtem cingebat, atq; ita imis eius radicibus fluebat, ut nullam in partem depreßa fißis deriuari posset.
g Turris decem tabulatorum, quæ fortis fastigium superabat, ex quæ cum tela tormentis iacerentur ab aggressione oppidanos prohibebat.

B

from around 1501, became a trademark for quality printing. Aldus was succeeded firstly by his partner and father-in-law, Andrea Torresano de Asola, and then by his son, Paolo Manuzio (1512–1574), followed by his grandson, Aldus Manuzio the Younger (1547–1597), who ran the press right up to the end of the century.

This edition of Petrarca, the fourth to be produced by the Aldine Press, is open at the first page of the poet's sonnets. Even at this relatively late date, the initial letter of the first verse of each poem was left unrealized, intended to be completed in hand by a scribe.

43 Julius Caesar. *C. Iulii Caesaris Commentarii*. Lyon: Sebastianus Gryphius, 1534.

By the middle of the fifteenth century printing in Lyon and Paris had surpassed that of Venice. One of the most prominent printers of Lyon was Sebastian Gryphius (ca. 1492–1556) who began printing around 1520. It was Gryphius who was responsible for the introduction of Aldine italic into French printing. By 1540 he was known as 'the Prince of the Lyon book trade', and the editions of the classics that poured from the presses of *l'Atelier du Griffon,* with the handsome printer's device of a griffin on their title pages, were prized for their textual accuracy and elegant lay-out.

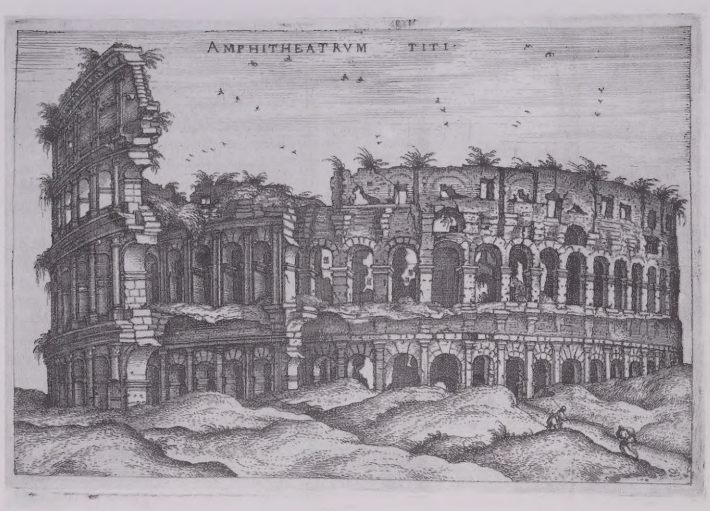
This edition of the works of Julius Caesar was prepared by Giovanni

Giocondo (ca. 1433–1515). A native of Verona, he received an extensive humanist education, and after a period in the mendicant orders, pursued various careers as an architect, engineer, antiquarian, and archeologist. He was a highly skilled draughtsman and recorded for posterity many of the worn and defaced inscriptions on Roman monuments. As an engineer he oversaw the building of bridges and fortifications for the town of Treviso. This edition includes a number of woodcuts after drawings by Giocondo, including the bridge built by the Roman army across the Rhine during the Gallic Wars, and, displayed here, a reconstruction of the siege of the fortified town of Uxellodunum in Gaul, in the lands of the Cadurci tribe (in today's Lot department in south-west France). Uxellodunum was the stage of the final revolt in Gaul against Roman authority, and was brutally suppressed.

44 Justus Lipsius (1547–1606). *De amphitheatro liber*. Antwerp: Christophe Plantin, 1584.

The Flemish humanist, philosopher, and classical scholar Justus Lipsius (Joost Lips), who taught philosophy at the universities of Jena, Leiden, and Louvain, was one of the leading proponents of Neostoicism, a reinterpretation of the writings of the Stoic philosopher Seneca. Lipsius spent the years 1568–1570 in Rome where he became private secretary to Cardinal Granvelle (1517–1586). In Rome he was given free rein to examine ancient monuments and to consult manuscripts in the Vatican Library. This book on Roman amphitheatres was a direct result of the privileges he enjoyed in the Eternal City. Displayed here is the structure known since the Middle Ages asthe Colosseum, named after the colossal statue of Nero located near by In ancient times it was variously known as *Amphitheatrum Caesarium, Amphitheatrum Flavianum*, or *Amphitheatrum Titi*. Construction of the amphitheatre was begun around 70 A.D. by the Emperor Vespasion, and was continued by successive emperors of the Flavian Dynasty. It was Titus who opened the inaugural games in 80 A.D. The engraved plates of the Colosseum, and of the Amphitheatre of Verona, as well as depictions of gladiators and charioteers in combat are thought to be the work of Pieter van der Borcht.

The book was printed by Christoffel Plantijn, or Christophe Plantin (ca. 1520–1589), the leading printer of the Low Countries during the second half of the sixteenth century, renowned for its Polyglot Bible issued in eight



volumes between 1568 and 1573. Plantin's first press was established in Antwerp in 1555. In 1583 he moved to Leiden with one of his sons-in-law Frans van Ravelingen, or Franciscus Raphelengius (1539–1597), to take up the post of official printers to the newly founded university, leaving his Antwerp business to another son-in-law, Jan Moretus (1543–1610).

45 Flavius Vegetius Renatus. *De re militari libri quatuor*. Leiden: Ex officina Plantiniana, Franciscus Raphelengius, 1592.

Although a compilation from a variety of sources, *De re militari* is the only ancient treatise of Roman military organization to have survived intact. Little is known of the author. During the age of print it became a very popular work, with at least seven editions in the fifteenth century and numerous reprints during the sixteenth. This edition, prepared for the press by Godeschalcus Steewech (1557–ca. 1588) of the University of Lothringen (Lorraine) is accompanied by Steewech's lengthy commentary. A number of striking woodcut illustrations depict a variety of war machines. Shown here is an African battle elephant carrying a turret with troops on its back, often described by Roman authors.

CASE EIGHT

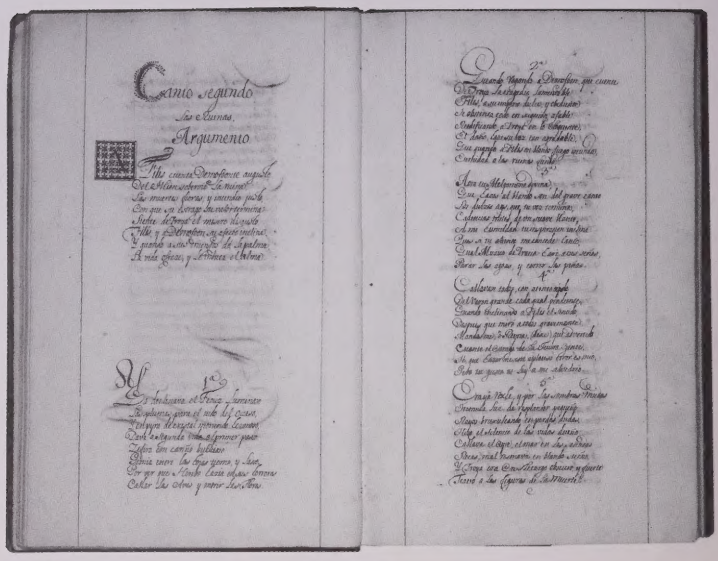
COLLECTING IN-DEPTH:

Filis y Demofonte in five manuscripts

Among Ralph Stanton's donations is a wealth of literary manuscripts, much of which is unpublished. Individually and collectively they present enormous research potential. Some work has already been performed on them, but much more remains to be done.

Ralph was well-known for collecting in-depth. Whenever he found a play or story that interested him, he tried to gather as many editions and variants as he could. A prime example of his passion for collecting is seen here, in five different manuscript copies of the same work by the cleric Antonio das Chagas, one of three writers known by this religious name. The Antonio das Chagas responsible for the story of Phyllis and Demophoon had the most colourful background. Born into a prosperous family as Antonio da Fonseca Soares on 25 June 1631, at Vidiguera in Northern Portugal, he was educated at home before being sent to the Jesuit University at Evora, where he studied Latin and philosophy. On completing his studies he entered the army as a common soldier, but the reasons for his doing so are unclear. He quickly rose to the rank of captain, but was forced to flee the country after killing a rival in a duel. He ended up in Bahia, Brazil, where life was relatively easy, and where he led a dissolute life. During his Brazilian 'holiday', he read the ascetic writings of Louis of Granada, which was to have a major impact on his life. Upon his return to Portugal, he reverted to his old ways, or, as one biography states 'continued on the road to hell' until he fell seriously ill in 1662. Promising to reform and enter a monastery if God saw fit to spare his life, he duly recovered, and in May of the same year was admitted into the Franciscan Order, receiving the religious name of Antonio das Chagas. Over the next twenty years he wrote extensively and became famous for combining erudition with an elegant style. Although Portuguese by birth, he chose to write in Spanish. Many of his writings, including *Filis y Demofonte*, a heroic poem of twelve cantos and written in octaves, were unpublished at the time of his death in 1682. *Filis y Demofonte* remains unpublished to this day.

The story is drawn from Greek mythology. Phyllis, the daughter of the



king of Thrace, married Demophoon, King of Athens, when he stopped at her father's house on his way back from the Trojan War. Having pledged to return to Greece to help his father, he leaves his new bride behind and in one version, the distraught bride commits suicide by hanging herself from a tree. From her grave grows an almond tree, which blooms upon Demophoon's return. In Plutarch's version, the story differs only in that Phyllis falls in love with Demophoon who consents to marry her. But before the nuptials can be performed, he returns home to settle his affairs, and is away longer than expected. Phyllis, believing he has forgotten her, commits suicide and is metamorphosised into a tree. When at last the bridegroom returns, and seeing what has transpired, embraces the tree, which immediately bursts into bloom.

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